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FIGURED UPHOLSTERY TEXTILES.

**T**HE diversified textile materials for upholstery purposes and for hangings in new colorings and choice designs, meet every possible requirement of professional decorators and others. As to designs themselves, component elements affecting their character include the processes of manufacture, the nature of the material, the means of display and the purposes any given textile is intended to serve. As to figured stuffs, the flexibility and beauty of silk calls for delicate and refined forms; with wool bolder treatment, solidity and depth of colored tone are required, and, further, there is more necessity of distinctiveness of outline; in brocates in which silk is brought to the face whilst the back is cotton, a solid material, the pattern being richly raised in satin on the silk ground either in the same or contrasting tone, a similar rule is followed in the character of the design as that applying to pure silk goods. In ordinary silk damasks of uniform color the necessity of boldness in the pattern is apparent from the fact that otherwise it would be scarcely visible. In rich satin damasks the two or more colors of the design should be arranged as to give a play of light and shade on the ornament which should, whilst in the



main bold and effective, be more delicately treated in parts. Flowers introduced should be treated with great breadth to preserve that flatness which is requisite for proper effect. Designs of Indian silk textile hangings are particularly suited to the fabric, both in the beauty and distinctness of the forms and ornamenting surface whilst maintaining the requisite flatness. The flowers, delicate and fresh in color, are not highly shaded and are sufficiently conventionalized without hiding their identity.

By the entanglement of light on such surfaces as velvet pile, the light is more diffused than on a comparatively smooth surface, the colors showing a softened effect and this with a changeability of hue that allows of the more free use of brilliant colors than could be judiciously applied to flat surfaces. The pile displays graduated tints in large masses according to the variation of light and this the designer takes into account. Ribbed surfaces will graduate the tones of colors creating a real chiaroscuro in the gentle shading of the lines by the hollows of the ridges and the scattering of white light will give greater clearness to the colors, at the same time that the borders of the ornament will assume a slight but pleasing irregularity. Axminster carpets with large stitch are well adapted to the display of bright colors with tapestry-like effects set off in designs that naturally fall into standard forms and floral shapes. In Aubusson carpets in which flower patterns have much of the freshness of nature, these must be treated with some hardness satisfactorily to define their forms; the solid and flat surface dispenses with any necessity for enhancing the colors by shading them up. Thus the character of weaving in carpets makes its own contribution to expression of design. In curtains we look for enlivening as well as for soothing effects and accordingly in figured patterns bright colors may be skillfully tempered with rich and soft hues. Such colors in curtains are chiefly used for heightening touches. With double curtains for windows any degree of transparency through transmitted light imparts a subtle tenderness to the hues, aided by the disposition of the folds, which demands corresponding delicacy in the figures. Designs on which the lines run diagonally on curtains produce excellent effects with vertical folds. For double curtains lavender, violet, pink, yellow, light green and blue accord with more decided colors of crimson, scarlet, chocolate and dark myrtle. Designs on lace should partake of a lightsome character as kept within the influence of the material and whilst really strengthening the material being apparently dependent for support on slender filaments; scrolls in graceful undulations breaking into leafage and flowers are appropriate, so also sinuous and tangential bands with numerous starting points abruptly abandoned and forming capricious arabesque designs.

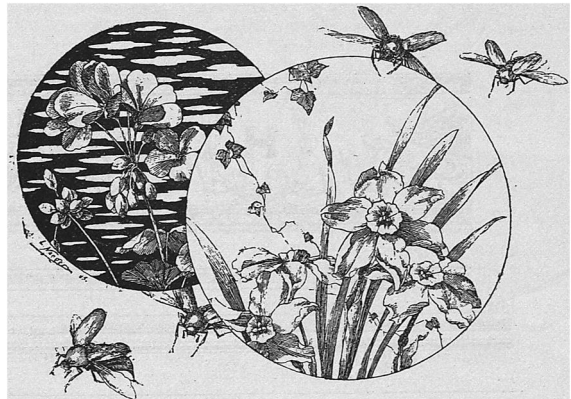
How much of the suggestion of vitality and growth may be imparted to forms of plant life in textile designs is seen in the radiating and upstarting masses of stems, flowers and foliage in

cretonnes. An elegant mode of decorating drapery such as piano covers and scarfs, table spreads and lambrequins is by appliqué, the ornaments being sprays of flowers and leaves and berries of chenille or brocaded silk; also filoselle hand embroidery in bright colors. Table covers, regarded as surfaces on which ornaments are to be placed may be appropriately left plain at top, or be supplied with a small central ornament, decoration such as flowers, arabesques, &c., being bestowed on the overhanging parts in deep and somewhat lively colors that may conform to center if introduced. The ground of borders should be contrasted with ornamental fillings of panel both in color and form and be marked by even greater precision of outline. In carpets the hues should be darker. Thus geometrical forms would appear appropriate where the panel have a flower pattern. The advantage of an inclosing ornament is that it allows of considerable lightness of design in the panel. With a handsome ground for such panel a small figure in the center will often furnish an elegant effect. Much of the effect of a textile design depends on the proportion of the parts of the ornament to one another and of the whole of the ornament to the space it occupies. A point of vital moment is not to overcrowd the surface. Where the beauty of the material is the chief charm the less elaborate the ornament the better. In textile coverings and hangings the pleasing effect of design is the greater from the fact that ornament is superadded to utility. There is probably more originality in textile designs in the way of adaptation than in any other branch of decoration. Every leaf and flower is capable of being converted into a distinct form of ornament by aid of repetition on a geometrical basis, by which term we mean the bringing of disposition of forms into accord with known laws of symmetry.

A QUAIN EFFECT.

By J. K. LUDLUM.

**I** WAS struck at first with wonder, then a dawning curiosity that soon merged into fascination! Three jars, and what could they be? The larger and central one was the first to attract attention because, as the eye fell upon it, the attention was arrested by something familiar and yet strange—what was it? Nothing to be sure at closer scrutiny but a boot button! And then, coming closer, with more and more curiosity, there dawned upon the surface of this jar hairpins, buttons, combs, screws, shade fixtures, hat pins, nails, safety pins, the whole inside of a clock—wheels and all—scissors, thimble, pen-knife, spool—anything and everything that could be gathered up—odds and ends of all sorts fastened upon the surface of the jar with glue, the whole afterwards gilded! And it was not only the beauty of the jar—for it was beautiful—that made its charm, but the familiarity of every article used in its construction, that grew upon the beholder with fascination, that grew



deeper as one gazed until it became a sort of study to discover how many things that should have been discarded from the household as useless were used upon it!

The second jar was also very pretty, formed as it was from small ones, acorns, nuts and tiny fungus fastened upon it in the same way as the other, and also gilded; while the third jar was quite as interesting. Different sized and shaped shells were glued upon it, starfish and wee pebbles also gilded; but neither of these quite came up to the first jar, almost ridiculous as it was, made from such homely things.

THE DECORATOR AND FURNISHER is doing a good work in elevating the taste of people in regard to their dwellings and the furnishings. This branch of art every person ought to know something about, because every person is affected directly or indirectly by the condition, the appearance and the belongings of the place where he lives.—*Rochester Herald.*